

MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.

He who minglest the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

Vol. III.]

JULY, 1885.

[No. 7.

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PHILADELPHIA, PA.

SEASON OF 1885.

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THE following schedule for practice will commend itself to every conscientious teacher and student. The idea is not new, but its adoption is only now becoming general. We have avoided a complication in the formula. The two inches blank space under "remarks" will answer for any particular direction, etc., a teacher might wish. We have found in our own teaching formulas of this kind of incalculable benefit to pupils. We have used for years only blank pieces of paper indicating with the more unmethodical pupils the exact number of times we expected each thing to be practiced. A course of this kind soon produces system in a pupil's practice, and puts a speedy end to the aimless and careless study. It will take a short trial to convince teachers that a plan of this kind will get more and better work out of pupils.

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THE ETUDE.

PHILADELPHIA, PA., JULY, 1885.

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Music study affords such an abundant amusement and pastime that often the earnest study is seriously impeded thereby. Pupils have been known to knead the keys of the piano as they would stroke the back of a cat, simply for the enjoyment of a pleasing sensation of touch. Progress will be slow enough with all the life possessed thrown into the study. So the pupil that desires to rise even to mediocrity must work, and not waste time by idly running over the keys. By far the greater part of talent lies in application.

"PLAYING by ear" is generally considered as an encouraging sign of musical talent, and such it would be if imitation and memory constituted all the endowments of a musical organization. In most cases, however, the habit of playing by ear or air is formed through a lack of genuine interest and earnestness in the study of music. This style of playing is that so much admired by the uneducated, as a rule, poorly done. The tune attempted is, by no means correctly played. The harmony, if it can be dignified by that name, is wretched. The common-place accompaniment that is tacked on to some silly melody and thumped out, regardless of every principle of technic or taste, is by no means profitable to the player nor edifying to the listener.

Persons who indulge in that kind of practice, we have observed, never amount to much in the end. It is well enough to try to reproduce melodies which you have heard. This lends a freedom to the performance; but it is the con-

tinuing in it and practicing to excess, which often takes the place of methodical study, that is ruinous. One should have the ability to play by ear, but the regular study should never be inter-
rupted by it. When asked to play before company, it is greatly more creditable to select something that has been committed from notes by the regular process of memorizing. Only matured musicians dare to improvise or play that which is not written.

No pupil in a school or elsewhere would for a moment think of appearing before others with his or her own version of a narrative that has been heard, but a selection would be made from abler hands, and every word carefully committed. It would be considered poor training and useless practice to allow pupils to recite in their own way poems they have heard, but only retained an imperfect idea of the original. This would be looked upon in the literary world as burlesque at best. In music it is not considered even poor taste to mangle good compositions that have been picked up by ear. Music affords ample practice for musical ears without this crude and ruinous indulgence of the sense of hearing.

At the meeting of M. T. N. A. the editor of THE ETUDE will present the following resolutions for consideration and adoption:

WHEREAS, Music has been proved itself worthy and eminently adapted to a place in our common school education, and that the public schools are a direct and powerful means for the dissemination of a knowledge of music among the greatest number, and

WHEREAS, Music has not been introduced to the extent commensurate with its importance and benefits, nor received a full and just recognition by our school boards and teachers wherever its introduction has been granted, and

WHEREAS, Many erroneous ideas exist as to its place in our system of education, and

WHEREAS, The claims of music as a factor in our common school education have never been authoritatively set forth and presented to the boards of education and superintendents of public instruction throughout the land, therefore

Resolved, That we, the members of the Music Teachers' National Association, do heartily approve of any movement that will awaken a greater interest in our public school music.

Resolved, That a committee of five be appointed to investigate and further the claims of music in public schools.

Resolved, That this committee be empowered to issue a pamphlet containing such facts and statistics that shall aid to a better understanding of this subject.

The movement is a timely one, one that every educator and musician can heartily endorse. It has met with unqualified favor from all who have heard of it through the columns of this journal. The association can do no greater honor to its existence than to be identified with movements of this nature. It is hoped the measure will not only be approved, but the idea carried into practical effort.

THE PRIZE PIANO INSTRUCTOR.

In this issue we should, according to previous announcement, publish the names of judges for Prize Piano instructor. We will defer this announcement until next issue. At the Convention of music teachers in New York we will interview a number of leading musicians, and then form a more satisfactory committee than by correspondence.

Quite a large number have entered for competition, among them several ladies. It has been thought advisable not to restrict the competition to those who have registered up to July 1st, but allow free entry to all up to the time of closing competition. Six to nine months more will be given to prepare the work. It may be that competition will not close until this time next year.

The work should be in the market for the fall trade of 1886. We are disposed to allow competitors ample time for preparation. The nature of the work requires careful testing of material used. We look forward to having a work perfectly adapted to the American student as the result of this competition.

TO SUBSCRIBERS.

AFTER the September issue, 1885, the annual subscription to this journal will be ONE DOLLAR AND FIFTY CENTS (\$1.50). Single copies, 15 cents. The reason of this advance is that twelve numbers of THE ETUDE cannot be furnished for \$1.25. We carry very few advertisements, and depend mainly on the profession and not the trade for our support. Our plans for the coming year demand a greater subscription price than is now paid.

We will engage for the next year the best professional talent on our journal. We will have associated with ourselves two other well-known writers. Our contributors' list will include most every known writer on music in the United States.

All subscriptions renewed before the September issue will be rated at \$1.25. By this, is not meant that the renewed subscription begins with September, but from the time it would expire.

This issue and the next will be somewhat smaller than our usual size. This is done to save expense. There is really no necessity for publishing full issues during the hot weather. Teachers are not at work and pupils do not practice. We intend to make the Holiday issue twice the size, which will more than compensate for what is now lost. We feel that our subscribers and friends will approve of this change. Those who have watched our career will know it is done to allow scope for more reading matter, and not a business shift. We are gratified that there is a demand for THE ETUDE; but we are far from speculating on that demand.

THE AMERICAN ELITE EDITION

We have on hand the complete catalogue of this elegant edition of "Modern Classics" which are freely advertised in this issue. Our patrons can have any of the music from this catalogue sent them, on sale, to examine at leisure during the summer, and those who are not personally known to us can share the same privilege on the presentation of a guarantee of good faith.

There are twenty novelties published every week in this edition, and lately some very valuable salon music. A continuation of the catalogue will be sent on application, and all sold at the usual deduction to the profession. In ordering from the catalogue, the number of the piece will suffice to designate it.

MUSIC TEACHERS' BUREAU OF ENGAGEMENT.

We will not print any of the vacancies we have received during the past month, as this issue is somewhat smaller than usual and space is in demand.

We have added for the further usefulness of our Bureau the Modern Languages. Our operations now embrace Music, Fine Arts and Modern Languages. These departments in our educational institutions are closely connected, and quite frequently the same teachers do duty for two of them. Teachers who have had no experience, and those who are capable of instructing only beginners, have very meagre chances of procuring a position through this Bureau. Our calls are for teachers of ability and successful experience. We have been obliged to refuse to register a number of persons, being assured their application to college authorities would not be recognized. During the coming month will be the greatest activity in this work, and those contemplating a change or desiring positions should apply as early in the month as possible.

CHICAGO MUSICAL COLLEGE.

DR. F. ZIEGFELD sends us one of his annual catalogues, which is in itself a model of typographical work, containing, besides all wished-for information about College of Music, a Musical Lexicon, of course in an abridged form, but of permanent value, a Dictionary of the principal musical terms in use, a list of composers and their principal works, and other miscellaneous musical information. This little work will be sent free to any address by applying to Dr. F. Ziegfeld, 501 West Adams Street, Chicago, Ill.

The faculty in this college includes the following: Piano—Dr. F. Ziegfeld, J. J. Hattstaedt, William E. Louis, Adolph Koelling, Louis Falk, Lizzie Campbell, L. Clare Osborne, Gertrude Hogan, Addie Adams Hull, Emma Sager, Lizzie Lee Warren. Vocal Music—Noyes B. Miner, director; Mrs. Helene Huefner-Harcken, Mrs. O. L. Fox. Organ—Louis Falk. Violin—William Lewis, Joseph Vilim. Violoncello—Meinhard Eichheim. Flute—Eberhard Ulrich. Harmony, Counterpoint, Canon and Fugue—Louis Falk, Adolph Koelling. Composition—Louis Koelling. History of Music—J. J. Hattstaedt. Elocution—Mrs. Laura J. Tisdale. Foreign Languages—Henry Cohn, German; Candido Rosi, Spanish; Leontine Arnot-Cohn, French; G. Mantellini, Italian. Physiology of Vocal Organs—Dr. Boerne Bettman.

At the commencement just closed there were eleven gold and silver prize medals awarded to the successful competitors, besides granting

forty-seven teachers' certificates to those who have passed the prescribed requirements. The prosperity of the college is best indicated by the twelve hundred pupils who have received instruction in the college during the past year. The Chicago College of Music is the most prominent musical institution in the Great West. Chicago is not only a great distributing point in commerce, but it is likewise becoming a centre from which emanates the highest art culture.

We have just received the Annual Circular of the School of Music, DePauw University. The school embraces a faculty of fifteen, with James H. Howe, formerly professor in the New England Conservatory, as Dean. The school is provided with a fine Music Hall, with every convenience for thorough work. The courses of study embrace a wide field for vocal and instrumental culture. The course leading to the degree of Bachelor of Music, on page 6, is a new idea, and an excellent one.

Under the department heads, not only the works for preparatory and collegiate study are given, but also the authors' names, and their opus numbers are given fuller than we have ever seen in any of our college or university annals.

The number of students catalogued are as follows: Piano-forte, 95; Stringed Instruments, 27; Harmony, 11; Voice, 11; Organ, 2; Cornet, 2; Sight Singing, 40; Chorus, 150; Orchestra, 35. The tuition, room, and board, are on very reasonable terms.

DePauw University was formerly called Asbury University. We understand that Hon. W. C. DePauw means to make it the largest and finest university in the Central West. He is continually spending time and money to perfect the departments. He has this year added a Normal and Medical School.

Greencastle is built on one of the highest points of the State, and has good railroad connections. It certainly ought to become a musical centre. We wish Mr. Howe all success in his work. The field is very large; and with the substantial assistance of Mr. DePauw, who we understand takes an active interest in the school, combined with the experience of its dean, it certainly will be made an institution for the promulgation of a great amount of fine musical culture.

A TEACHER of many years' experience, and especially fitted for the position, desires an opportunity to teach the first grades of piano playing. Will also teach vocal sight reading and harmony. The South preferred.

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Teachers' Department.

If the teacher takes the opportunity to bring before the pupil at once the results of the comparisons by practical execution, then technical exercises may be introduced that are often more fruitful than all the dry practicing of studies and solfeggios. It is an excellent plan, especially with advanced pupils, to make them explain to us the internal connection of the objects just treated of with them. In music there is nothing without cause and effect, reason, and consequence; everywhere there is a why and a wherefore. For example: Why are there different keys? Why is a composition called a rondo, and not a variation? Whence are the different effects of different cadences? Why is the dominant chord

always a major harmony? Indeed almost every exercise, whether for the voice or the piano, will give the teacher an opportunity of drawing out from the pupil how much he has understood of the exercise he has been performing, and of adding to his technical instruction. The discussion and exercises connected therewith act with surprising effect upon the perfection of the scholar; as they teach him principally to understand, and properly comprehend the compositions put before him. There is no doubt but that children read and retain in their mind that which they best understand, and comprehend completely. Thus each "why," skilfully used, is a magic word for the whole mental power that we have to cultivate and call forth in our pupils; and yet it only seems to give a mere motive for attention. These means to awaken the attention, often became for me the unexpected clue to the way whereby the scholars themselves discovered technicalities, whose exposition I by no means intended to impart, and they arrived at their complete perception by the use of a single word from me. Thus the self-discovered master acquired by our questioning is of the greatest value, and gives the strongest gest for further exertion and attention.

There is one illustration which will be found useful in giving people an idea of the relative movements of the fingers, wrist, and arm. These movements may be compared to those of a door swinging from hinges fastened to a firm wall. In finger-playing, the finger is the door, the first knuckle-joint the hinge, and the hand the wall. The wall does not move when the door swings, nor does the hand move in finger passages. In what is known as wrist-playing, the whole hand is the door, the wrist the hinges, and the forearm the wall. Consequently, in wrist-playing the arm is still and the hand moves as a whole, the fingers having no motion of their own. The illustration may be still further extended as regards playing from the elbow. The forearm, hand and fingers become one compact body—the door; the elbow joint may then be considered the hinge and the upper arm the wall. This ought to impress on the pupil the propriety and necessity of limiting the movement, as in the illustration. He must be cautioned not to move that part of the hand or arm which represents the wall. That part must not be held still, but must be allowed to lie still. Endless repetitions only will fix these principles of finger, wrist, and arm motion in a scholar's mind. A principle once explained is forgotten; ten times explained becomes somewhat familiar; one hundred times explained is remembered.

If we are asked, "How should the scholar play or sing the lesson to consider it learned?" We should answer, many successive times without a mistake, and, after that, be reviewed daily for some weeks. It seems to me a good plan for the teacher to spend a good deal of his hour with the scholar on the new lesson, especially at the beginning of the course. Help the scholar to overcome the most of the difficulties, and perhaps half learn the lesson while you are with him, and he will work with courage and pleasure, and the playing of the lesson will occupy but a little time when you come again. This picking out a new lesson by the scholar alone is discouraging work, especially at first.

Above all, have a right understanding of the office or use of a teacher. It is in reality the highest in the world. It may not be so considered, but that does not alter the fact—it is so. Music may not be the most important thing to be taught, but you occupy a place in the great fraternity on whose instrumentality the progress and improvement of the world, in a great measure, depend. It is, therefore, due to your profession that you should honor it in every proper way, that your interior character and outward appearance should be right, that your intercourse with your pupils should be characterized by such sincerity, courtesy, and gentleness, and such a hearty desire for their welfare, that you will secure their respect and esteem, not only for yourself, but for your calling.

(Continued on page 158.)

Pupils' Department.

SONATA.—The name "Sonata" is derived from the Italian verb "sonare," to sound, and was originally applied to describe a piece which has to be played, not to be sung. The old Sonata, as we have it from Biber, Kuhnau, Matheson, etc., contains the germs of the modern Sonata, but not much more; it was indeed rather to be considered as a shorter Suite, in so far as the first movement had a great analogy with the Allemande—the slower movement with the Sarabande and the last or quick movement with the Gigue. It was Emanuel Bach, who fixed the present form of the Sonata; and indeed it may be asserted that even the greatest works of this kind by Beethoven, are still founded or built on Emanuel Bach's original plan. Joseph Haydn, an enthusiastic admirer of Emanuel Bach, improved the Sonata greatly; to such an extent, that we could pass from Haydn's Sonatas direct to those of Beethoven, in so far as the latter form a direct transition without the intervention of Mozart's Sonatas as a connecting link. The modern Sonata consists mostly of three or four movements. The first movement determines its character, and the following movements have to harmonize with it, to heighten and to supplement its effect. Each movement of the Sonata may be said to form a separate whole, but each possesses an inner connection with the other movements; just as we find the different phases and periods of development of our innermost feelings connected with the principal feeling originating in a certain event. The principal or chief feeling may pass through several modifications, may appear stronger or weaker, yet will return to its first or primary state. It may also happen that very opposite feelings suddenly appear and vanish again, without leaving any trace of their presence. Such contrasts have but sparingly been exhibited by our great composers. Judging from the psychological point of view, they considered them as extravagances or indications of a state of feeling which is decidedly not healthy. Strange to say, our most modern music relies greatly on such effects; from which we may make a judicious estimate of the value of modern music as compare with our grand old classics.

If we attempt to describe the respective characteristic expression of the movements of most Sonatas, we shall find that the first movement, with its symmetrically planned and broadly designed form, presents the firm and solid basis on which is founded the whole subsequent formal and ideal development. The slow movement is intended to soften and to tranquilize the mind, previously excited by the first movement, where passion is the leading characteristic feature. The *Menett* or *Scherzo* stand between these great and striking contrasts, and prepares the mind for the *Finale*. The *Scherzo*, with its quaint humour, has to reconcile us with the darker and more passionate passages; wit and jest find here an appropriate field; and the composer has a welcome opportunity to show that, besides feeling and passion, he possesses also humour and an intelligent fund of joviality. It is the aim of the *Finale* to develop to the highest point, the character indicated and initiated by the first movement. Thus we find that the Sonata contains all the necessary material for a regular physiological structure, and the production of a really good Sonata is by no means the result of mere chance or accident, but the work is founded and built up on regular logical principles. The Solo-Sonata is like a mirror reflecting the innermost ideas and feelings which move the composer's heart; when these individual feelings, as in the works of our classic composers, are regulated and penetrated by deep study, by the observance of strict rules, which observance has by the discipline of incessant toil, become wholly instinctive to the composer, a work will be produced, which is intelligible to every one.—E. PAUER.

Liszt has become very stoop-shouldered of late years, writes Morris Bagby in the *New York World*, and this, with an added portliness, seems to have taken much from the effect of his tall stature. His face is full, florid and smooth-shaven. His long white hair is so abundant,

that many wrongly suppose it to be a wig. The young lady pupils pick stray hairs from his coat when his back is turned, and wind them around a dress-button to save for souvenirs. Some have gained a considerable lock in this way. Liszt puts comfort above appearances. He wears either his long black Abbé's coat or a short, black velvet one, artist fashion; black vest and trousers; a pair of comfortable cloth slippers, without heel or back, into which he can slip his foot easily. The collar of his vest is cut out somewhat, and the linen collar attached to his broad plaited shirt rolls over a black silk tie in old-time fashion. When he goes out he wears an old-fashioned low-cylinder silk hat that somebody zealously brushes the wrong way. It is interesting to watch his face as he listens to a pupil play. If pleased, he looks up, nodding and smiling, and says, "Very good!" Good! good!" "Bravo!" "Bravissimo!" or something of the sort. The master never remains long seated, but arises, walks the length of the room and back, perhaps stopping to speak to some one in his winning manner on the way, and then resumes his place by the pupil. But not a note escapes his ear in the meantime. As he passes, the pupils fall aside as though he were a king, and if he gives them half a chance some of the young ladies will grasp his hand and kiss it. The old gentleman seems to like it too. Often if he utters a word of praise or encouragement, the pupil will take his hand and imprint a kiss on it. I am quite certain, though, that he readily discerns whether it is policy or genuine regard that prompts these attentions. He knows how many pupils attend the lesson merely to be able to say that they have "studied with Liszt," but he is kind and generous to all alike, as he realizes that his remarkable personal magnetism is almost irresistible. His manners are those of an elegant man of the world, and yet they surpass in real grace and polish those of any person of I have ever seen. They are but the true expression of his nature, after all. Old age seems in no way to diminish his proud consciousness of being the "master" still, nor to cause him to relinquish the responsibilities of that proud title. His pupils, however, are his family, and so long has he been accustomed to be surrounded by them that they have become indispensable to him. At almost seventy-three years of age he works with and takes the same interest in them as of old.

TARANTELLA.—In Goethe's *Italian Journey*, we find the following interesting description of the Tarantella: "The Tarantella is a great favorite of the girls belonging to the middle and lower classes of Naples. Three persons are required to dance it; one beats the tambourine and shakes its bells from time to time in the intervals of striking the parchment! the two others, with castagnettes in hand, dance the simple steps. The Tarantella, like almost all popular dances, does not consist of regular steps; the girls rather walk or move rhythmically; turn in round, changing places, or tripping about, whilst they keep opposite each other. The Tarantella is merely an amusement for girls, no boy would touch a tambourine or dance to it; the girls, however, pass their pleasantest hours in dancing it, and it has often served as a distract for melancholy. It is also considered an excellent remedy for the bite of a peculiar spider; this bite heals only through effect of exercise, which this dance speedily produces; but again, the passion for the dance itself is known to have grown quite into a sort of mania. It is a general opinion that the Tarantella is called after the above-mentioned spider, which bears the name Tarantula; but this opinion is false; both spider and dance come from the province Tarento, and both have been named after their native region. There is no real connection between the name of the provincial spider and the provincial dance."

So many advanced pupils and even young teachers have I found in the course of my teaching who had no idea of the differences of meaning in certain closely related matters connected with music, that I am compelled to believe that these distinctions are either not carefully drawn or not insisted upon by our instructors. Nothing is more common than to find persons who mix completely the ideas of rhythm and time. How often

do we read, even in learned criticisms, such expressions as this: the movement was in 2-4 time, and after so many bars the time changed to allegro. But it would puzzle any intelligent person who respects the meaning of the words to define the expression "2-4" time. And it would take but a moment to show that the expression is nonsense. Time is a period of duration, a part of eternity. It is measured naturally by years and days and artificially by months, weeks, hours, minutes, and seconds. A composer indicates the time which he wishes his piece to consume by indicating the rate at which it shall move either approximately by such words as allegro, largo, etc., or exactly by a metronome mark. These words and signs then may be properly called the "time" of the piece, since they show the relation of the piece to time. But the signs 2-4, 6-8 or what not? have no relation to time. A piece may be written in the first and afterwards changed to the second under the mark "L'Isotto Tempo" which means in the same time, and be perfectly correct. When the composer directs us to return to tempo primo—i. e., first time—he does not refer to rhythm. This inaccuracy has undoubtedly crept in from the method in use to keep several persons together in a composition which they are all playing at once. A conductor beats time, and in so doing he waves his baton differently, according as the rhythm of the composition differs, but that does not make time out of rhythm, and the conductor may beat any number of different rhythms in the same time or vice versa. Let us then in future distinguish between time and rhythm, and speak of "common rhythm or 2-4 measure" never of "common time or 2-4 time."—*American Art Journal*.

EXPECTATIONS SURE TO BE DISAPPOINTED.

TO PARENTS.

To expect children to be reasonable. That is hard for older folks.

To expect your children to work earnestly without your interest and approval.

To expect valuable services from teachers, without rendering an equivalent.

To expect children to love home, unless you make it attractive. Teach them to sing together and, if possible, to play some instrument.

To expect a teacher who has never been properly instructed to give valuable instruction.

To expect a child to love to practice upon an instrument of thin tone, poor action, or in bad tune.

To expect a child to make true progress, if he has a new teacher every quarter.

FOR TEACHERS.

That your students will all be bright, or your patrons frank and reasonable.

To expect to teach music so as to interest your students, without being interested yourself.

To expect to humbug the pupils by pretending to knowledge, where you are ignorant.

To expect to excel in your art, without genuine love for it.

To expect a student to take a double load of studies without becoming disgusted with study.

To expect a tired child to practice music to profit.

To expect a child that you allow to "sazzle" at the piano to advance rapidly.

To expect a pupil to become a player by giving "showy pieces" instead of proper lessons and exercises.

FOR STUDENTS.

To expect to acquire valuable culture without application.

To expect a true teacher to let you have your own way, and yet be responsible for results.

To expect that your genius will enable you to reach a place worthy of a true ambition without making the journey step by step.

To expect that discerning people will take your "show pieces" as proofs of sound musical culture.

To expect to learn music at "odd spells."

To expect immediate results. "Find the blade, then the root, then the full corn in the ear."

We should like to give proper credit for the above sensible suggestions, but do not know where they originated.

IMAGINARY PILGRIMAGE TO BEETHOVEN.

BY RICHARD WAGNER.

The postilion blew his horn; the Englishman drove on, calling to me that he would see Beethoven sooner than I.

I had gone but a few miles further when I unexpectedly came on him again. This time it was on the road. One of the wheels of his carriage had broken; but he still sat within in majestic calm, his servant behind him, in spite of the fact that the wagon hung far over to one side. I discovered that they were waiting for the postilion, who had gone on to a village a considerable distance in advance to bring a wheelwright. They had waited a long while, and as the servant only spoke English, I determined to go to him myself, up to the village to hurry the postilion and the wheelwright. When I found the former in a tavern, where he was sitting over his brandy, not troubling himself especially about the Englishman; but I nevertheless succeeded in speedily taking him back with the mechanic to the broken carriage. The damage was soon repaired; the Englishman promised to announce me at Beethoven's, and drove away.

What was my amazement to overtake him the next day again. This time he had not broken a wheel, but had halted calmly in the middle of the road, and was reading a book; and he appeared quite pleased as he saw me again approaching.

"I have waited some hours," said he, "because it occurred to me just here that I had done wrong not to invite you to drive with me to Beethoven's. Driving is far better than walking. Come, get into the carriage."

I was amazed. For a moment I hesitated whether I should not accept his offer; but I remembered the vow that I made the day before when I saw the Englishman drive away—I had vowed that no matter what might happen I would make my pilgrimage on foot. I declared this to be my resolution, and now it was the Englishman's turn to be astonished. He repeated his offer, and that he had waited hours for me, in spite of the fact that he had had his wheel thoroughly repaired at the place where he had passed the night, and had been much delayed thereby. I remained firm, however, and he drove away.

To tell the truth I had a secret prejudice against him, for a peculiar feeling forced itself upon me that this Englishman would some time or other bring me into great embarrassment. Besides, his admiration of Beethoven had induced me to make his acquaintance, impressed me as rather the innocent yearning of a sick aristocrat than as the deep and earnest yearning of an enthusiastic soul. For these reasons I felt an inclination to avoid him, that I might not debase my own pious longing by his companionship.

But as though my fate was trying to reveal to me into what a dangerous connection with this man I should some day come, I met him again on the evening of the same day, stopped before an inn and apparently waited for me a second time—for he sat backwards in his carriage and looked back at the road in my direction.

"Sir," said he. "I have again been waiting some hours for you. Will you ride with me to Beethoven's?"

The time my surprise was joined with a certain disgust at this extraordinary persistency in serving me could be only expressed in words—that the Englishman, perceiving my growing dislike for him, was endeavoring to force himself upon me for my own sake. I again refused his offer, with unconcealed irritation.

He cried out, banfully: "Darn it, you seem to care very little for Beethoven!" and drove rapidly away.

This was, as it turned out, the last time that I met the Islander during the whole of the journey that remained before reaching Vienna. At last I trod the streets of the city; the end of my pilgrimage was reached. With what emotions I entered this Mecca of my faith! All the difficulties of the long and weary journey were forgotten. I was at my goal—with the walls of Beethoven's.

I was too deeply moved to think of the immediate fulfillment of my project. I at once inquired, if it were, for Beethoven's dwelling, but only to take my quarters in his neighborhood. Almost opposite the house in which the master lived there was a hotel, not too expensive for me; here I hired a little room in the fifth story, and prepared myself for the greatest event of my life, a visit to Beethoven.

After I had rested for two days, and had fasted and prayed, but had not taken a single look at Vienna, I summoned up my courage, left the hotel, and crossed the city to the house of the master. The servants told that Beethoven was not at home. This rather pleased me than otherwise, for I gained time to collect myself. But when the same answer was given to me four times before night, and with a certain heightened tone, I decided that this was an unlucky day, and gave up my visit in despair.

As I went back to the hotel who should nod to me

with considerable cordiality, from a window of the first story but—my Englishman!

"Have you seen Beethoven?" he called to me.

"No yet, he was not in," I answered, surprised at this repeated encounter. He met me on the stairs and insisted with remarkable cordiality on my going to his room.

"Sir," said he, "I have seen you go to Beethoven's house five times to-day. I have been here a number of days, and took lodgings in this wretched hotel in order to be near him. Believe me, it is a very difficult task to get at Beethoven; the gentleman has many caprices. I called on him six times when I was first here, and was always refused. Now I have taken to getting up very early and sitting at the window until late in the evening, to see when he goes out. But the gentleman never seems to go out."

"You see then that Beethoven was at home to-day, but denied himself to me?" cried I, excitedly.

"Undoubtedly; you and I have both been turned away. And it is especially disagreeable to me, for I didn't come to see Vienna, but Beethoven."

This was very sad news for me. Nevertheless I made the experiment again the next day—but again in vain. The gates of heaven were shut against me.

The Englishman, who always watched my attempt with excited attention from his window, had at last received positive information that Beethoven was really not to be approached. He was thoroughly vexed, but immeasurably persevering. My patience, however, was soon exhausted, for I had more reason for it than he. A week had gradually slipped away without the attainment of my object; and the income from my galops by means permitted me a long residence in Vienna. I gradually became despondent, however, and the landlord of the hotel. He smiled, and promised to tell me the reason of my woes if I would swear not to betray it to the Englishman. Foreseeing disaster, I made the vow demanded of me.

"You see," said the trusty landlord, "hosts of Englishmen come here to see Herr von Beethoven and make his acquaintance. This annoys Herr von Beethoven so much and he has been in such a rage at the impertinence of these people, that he makes it absolutely impossible for any stranger to get admittance to him. He is a singular man, and this may be pardoned in him. It is an excellent thing for my hotel, however, for it is generally liberally patronized by Englishmen, who are compelled by their anxiety to see Herr Beethoven to remain my guests longer than they otherwise would. Since you promise me, however, not to betray me to these gentlemen, I hope to find a means to secure your admission to Herr von Beethoven."

This was refreshing; so I had not reached the goal, because I—poor devil—was for an Englishman! My presentation was justified—the Englishman was my ruin! I would have left the house at once, for of course every one that lodged there was taken for an Englishman at Beethoven's, and I was already outlawed for this reason; but the landlord's promise restrained me—that he would bring about an opportunity to see and speak with the master. The Englishman, whom I detected from my soul, had meanwhile begun all sorts of intrigues and bribes, but without result.

So several more fruitless days skipped away, during which the receipts from my galops visibly diminished; till at last the landlord confided to me that I could not fail to meet Beethoven if I would go into a particular beer-garden, which he frequented daily at a certain hour. At the same time I received from my landlord certain unmistakable descriptions of the personal appearance of the great master, which would enable me to recognize him. I roused myself, and determined not to put off my happiness until to-morrow. It was impossible to catch Beethoven as he went out, for he always left his house by a back way; so there was nothing left for me but the beer-garden. Unfortunately, however, I looked there for the master both on this and the two following days without success.

At last on the fourth day, as I again directed my steps to the momentous beer-garden at the appointed hour, I perceived to my horror that the Englishman was causally and I observably following at a distance. This was a really terrible moment. He had been here, and yet let the fact escape him that I went out every day at the same hour and in the same direction. He had been struck by this, and at once suspecting that I had found some clue by which to trace out Beethoven, he had decided to take advantage of my presumed discovery. He told me all this with the greatest frankness, and forthwith that he proposed to follow me everywhere. In vain were all my endeavors to deceive him, or to make him believe that I had no other purpose in view than to visit, for my own refreshment, a beer-garden not more than two minutes from his house. He was the companion of a gentleman like him, a kind of half-cadet of his resolution, and I had my luck to curse for it. At last I felt rindless, and sought to rid myself of him by insolence: far from letting himself be influenced by this, however, he contented himself with a gentle smile,

His fixed idea was—to see Beethoven; nothing else disturbed him in this respect.

In truth, it was to be; on this day I was for the first time to behold the great Beethoven. No words can picture my ecstasy—or at the same time describe my rage—as seated beside my "gentleman," I saw approaching a man whose carriage and appearance fully bore out the description that the landlord had given me of the master. The long, blue overcoat, the tangled, bristling grey hair, and more than these the features, the expression of the face, as they had long hovered before my imagination, pictured from an excellent portrait. No mistake was possible; I had recognized him an instance! He passed us with short and hurried steps; surprise and reverence enchain'd my senses.

The Englishman missed none of my movements; he looked on with critical eyes at the newcomer, who withdrew into the semi-dark corner of the beer-garden, at this hour almost deserted—ordered wine, and then remained for a time in an attitude of deep thought. My beating heart said to me—"It is he!" For a moment I forgot my neighbor, and looked with curious eye and unspeakable emotion upon the man whose genius had alone ruled over all my thoughts and feelings, since I had learned to think and feel. Involuntarily I began to murmur softly to myself, and fell into a kind of soliloquy that ended with the but two distinctly uttered words—"Beethoven—it is thou, then, whom I see!"

Nothing escaped my accursed neighbor, who, bending close beside me, had listened with bated breath to my murmuring. I was roused in horror from my deep ecstasy by the words—"Yes, this gentleman is Beethoven. Come, let us introduce ourselves at once!"

Filled with anxiety and disgust, I held the cursed Englishman back by the arm.

"What are you going to do?" I cried—"do you mean to disgrace me? Here in such a place—so utterly without regard to common courtesy?"

"Oh," responded he, "it's a capital opportunity; we shan't easily find a better one."

With this he drew a kind of note-book from his pocket, and would have rushed forthwith upon the man in the blue overcoat. Beside myself, I seized the lunatic by the skirts of his coat, and cried out furiously, "are you stark mad?"

This proceeding had attracted the attention of the stranger. He seemed to guess, with painful annoyance, that I was the subject of our excitement, and after he had hastily emptied the glass he rose to go away. Hardly had the Englishman perceived this than he tore himself away from me with such force that he left one of his coat skirts in my hand, and threw himself in Beethoven's path. The latter sought to avoid him; but the wrench was before him, and making him a marvelously bow according to the latest English fashion, addressed him as follows:

"I have the honor to introduce myself to that very famous composer and most estimable man—Herr Beethoven."

I had no need to add anything further, for with his first words Beethoven, casting a single glance upon me, had turned away with a hasty start to one side, and had vanished from the garden with the speed of lightning. Not the less did the irrepressible Briton show his intention to pursue the fugitive, when I seized, in a fury of rage, on the remnant of his coat skirts. Somewhat astonished, he checked himself, and cried out in a singular tone:

"Damn it! This gentleman is worthy to be an Englishman, and I shall certainly make no delay in finding his acquaintance!"

I stood there stupefied; this terrible adventure put an end to every hope of mine to see the dearest wish of my heart fulfilled!

It was very clear to me that from this time forth every attempt to approach Beethoven in an ordinary fashion must be perfectly vain. In my ruinous circumstances I had only to decide whether I would at once enter upon my homeward journey with my object unaccomplished, or whether I should make one last desperate endeavor to reach my goal. At the first alternative I shuddered to the bottom of my soul. Who, so near as this to the gates of the holy of holies, could see them close upon him without being fairly annihilated? Before I could get out of such a situation, I would have made one more desperate attempt. But what step was there for me to take—what way left for me to pursue? For a long time I could think of nothing definite. Alas, all consciousness was benumbed; nothing presented itself to my imagination but the remembrance of what I had passed through when I held the vile Englishman's coat-skirts in my hands. Beethoven's side glance at my unlucky self during this frightful catastrophe had not escaped me; I felt what such a glance must mean; he had taken me for an Englishman!

(To be continued.)

Handel's golden maxim was, "Learn whatever there is to be learned, and then go your own way."

19

Allegro con brio.

25.

8va.....

8va.....

8va.....

EXERCISE.

ETUDE.

Allegro vivace.

A page from a musical score for piano, page 32. The score consists of four staves of music. The top staff is in 2/4 time, with a dynamic of *p*. The second staff is in 2/4 time, with a dynamic of *p*. The third staff is in 2/4 time, with a dynamic of *p*. The bottom staff is in 2/4 time, with a dynamic of *p*. The music features various dynamics, including *cres.*, *f e marcato.*, *poco.*, *sf*, and *p*. The music also features various articulations, including *acc.*, *sf*, and *p*. The music is written in a musical notation with various note heads and stems. The music is written in a musical notation with various note heads and stems.

The image shows a page of musical notation for a piano, consisting of five staves of music. The music is in 2/4 time. The first staff (treble clef) has a dynamic of $\frac{1}{2}$ and a tempo of 120. The second staff (bass clef) has a dynamic of $\frac{1}{2}$ and a tempo of 120. The third staff (treble clef) has a dynamic of $\frac{1}{2}$ and a tempo of 120. The fourth staff (bass clef) has a dynamic of $\frac{1}{2}$ and a tempo of 120. The fifth staff (treble clef) has a dynamic of $\frac{1}{2}$ and a tempo of 120. The music includes various dynamics and performance instructions: 'sf' (sforzando) in measure 56, 'p' (piano) in measure 57, 'marc.' (marcato) in measure 58, 'f' (forte) in measure 59, 'marc.' (marcato) in measure 60, 'con fuoco.' (with fire) in measure 61, and 'con tutta forza.' (with all force) in measure 62. The music is written in a classical style with a focus on rhythmic patterns and dynamic contrast.

No. 14.

a. This exercise was invented for the exercise of the fourth and fifth fingers which from their construction and weakness need constant training. Nature has unfortunately left the outside part of the hand weak and thin, wedge shaped, for it appears that the primary use of the hand is not to *strike* but to *cling* hence it is formed to close up. This natural unfitness of the hand for piano playing makes technical practice an absolute necessity. This barrier must be leveled by mechanical means, and technic stands as a grand fortress that seeks vengeance on natural enemies to piano playing, and clears the way into the artistic world.

b. By exciting action in the weaker portion of the hand an increased flow of blood is drawn into that part, giving increased nourishment to the muscular fibres from which an increased amount of muscular power is developed; hence, the more vigorous the exercise, the greater will be the strength.

c. The chords are played with a crisp *staccato*, while the other hand maintains a firm *legato* throughout with a strong accentuation.

The sheet music consists of 12 staves of piano music. The right hand is the primary performer, executing rapid, complex fingerings (1, 2, 3, 4, 5) and dynamic markings (f, ff, p, ff). The left hand provides harmonic support with sustained notes and chords. The music is in common time and includes various key signatures (G major, A major, B major, C major, D major, E major, F# major, G major, A major, B major, C major, D major). The exercises involve complex fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., f, ff, p, ff). The right hand is primarily responsible for the exercises, while the left hand provides harmonic support with sustained notes and chords.

MANY STUDENTS OF THE PIANO AND FEW PLAYERS.

LETTER ADDRESSED TO THE FATHER OF A PIANO PUPIL.

It is a pity that you have no sons, for a father takes great delight in his sons; but I agree with you when you say that if you had one, you would rather he should break stones than pound the piano. You say you have many friends who rejoice in that paternal felicity, and whose sons, great and small, bright and dull, have been learning the piano for three years or more, and still can do nothing. You are doubtless right; and, further, they never will learn anything. You ask, of what use is it to man or boy to be able to stammer through this or that waltz, or polonaise, or mazurka, with stiff arms, now and then a faint falsetto? What use is it to a man, when it is to him? You say, is not time, worth gold, and yet you are offered lead?

And the poor teachers torment themselves, and the boys abuse art and the piano; and at the end of the evening, in despair, torment their own wives, after they have all day long been scolding, cuffing, and lamenting without success or consolation. You speak the truth. I have had the same experience myself, but not to the same degree; though I did not bring home to my wife a dreary face, but only a good appetite. But I did not give myself up to lamentation over piano-teaching. I gathered up courage and rose above mere drudgery. I reflected, and considered, and studied, and tried whether I could not manage better, as I found I could not succeed with the boys; and I have managed better and succeeded better, because I have hit upon a different way, and one more in accordance with nature. I have, in the piano studio, laid aside the first and most important principle, the necessity for "the formation of a finer touch," just as singing teachers lay upon the culture of a fine tone in order to teach singing well. I endeavored, without notes, to make the necessary exercises so interesting that the attention of the pupils always increased; and that they even, after a short time, took great pleasure in a sound, tender, full singing tone—an acquirement which, unfortunately, even many *virtuosos* do not possess. In this way, we made an opening at the beginning—not in the middle. We harnessed the horse before the wagon. The pupil now obtained a firm footing, and had something to enjoy without being tormented at every lesson with dry masters to be learned, the advantage of which was not obvious to him, and the final aim of which he did not perceive until a correct touch had been acquired.

It is no use to talk about a singing tone. How can we get one? and an interest by means of noiseless touch, while stiff inflexible fingers are struggling with the notes, while the pupil sees only his inability to do anything right, and receives nothing but blame from the teacher; while, at the same time, so much is to be kept in mind, and he must be required to observe the time and to use the right fingers? Poor, stupid child! Later, after teaching the notes, I did not fall into the universal error of selecting pieces which were either too difficult, or such as, though purely musical, were not well adapted to the piano; but I chose short, easy pieces, without prominent difficulties, in the correct and skillful performance of which the pupil might take pleasure. Consequently, they were studied carefully, slowly, willingly, and with interest, which last is a great thing gained; for the pupil rejoiced in the anticipation of success. The struggle over difficult pieces, however, still pleases, palishes, pleats, creases, disfigures, and, what is worst, it is not rare to uncertain the confirmation of the faculty, already partially acquired, of bringing out *fine, legato tone, with loose and quiet fingers, and a yielding, movable wrist, without the assistance of the arm*.

You suppose that talent is especially wanting, and not merely good teachers; for otherwise, with zealous pursuit of piano playing in Saxony, we should produce hundreds who could at least play correctly, and with facility, if not finely. Here you are mistaken. We have, on the contrary, a great deal of musical talent. There also, even in the provincial cities, teachers who are not musicians, but who also possess much zeal and talent for teaching, that some of their pupils are able to play tolerably well. I will add, further, that the taste for music is much more cultivated and improved, even in small places, by singing societies, and by public and private concerts, than was formerly the case. We also have much better aids, in instruction books, etudes, and suitable piano pieces; but still we find, everywhere, "jingling" and "piano banging," as you express it, and yet no piano playing.

Let us consider this aspect of the subject a little more closely in the first place, the proper basis for a firm structure is wanting. The knowledge of the basis cannot afford a proper basis for the structure. What is the basis for a collection of a piece? Of what use are the notes to a singer, if he has not attained, and does not understand, the management of the voice? Of what use to piano learner, if he has no touch, no tone, on the piano-forte? Is this to be acquired by playing the notes? But how, then, is it to be learned?

One thing more. Owing to an over-zeal for education children are kept in school from seven to ten hours a day, and are compelled to work, and to move, to move, in their free hours, when they ought to be enjoying the fresh air. But when are they, then, to have their musical lessons? After they have escaped from the school-room, and consequently, when the children are exhausted, and their nerves unstrung? What cruelty! Instead of bread and butter and fresh air, piano lessons! The piano ought to be studied with unimpaired vigor, and with great attention and interest, otherwise no success is to be expected. Besides this, much writing in itself, makes stiff, inflexible fingers. But when is the child to find time for the necessary practice of the piano lessons?

Well, in the evening, after ten o'clock, for refreshment, after piano and mamma are in bed? And now, after the school-days are over, when, and then, their occupations in life claim to their time; or, if they are girls, they are expected to busy themselves with embroidery, knitting, sewing, crochet, making clothes, house-work, tea-parties, and, alas! with balls; and now, too, comes the time for lovers. Do you imagine that the fingers of pupils sixteen years old can learn mechanical movements as easily as those of children nine years old? In order to satisfy the present demands in any degree, the technique should be settled at sixteen. Under all these circumstances we find the best teachers become disengaged, and fall into a dull routine, which truly lead to no success.

In conclusion, I beg you to invite the piano teacher, Mr. Strict, to whom you have confided the instruction of your only daughter, Rosalie, to pay me a visit, and I will give him particular directions for a gradual development of piano playing, to be followed. Op. 100, Chopin's *F. Minor Concerto*. But I shall find him too fixed in his own theories, much of a composer, too conceited and dogmatic, and not sufficiently practical, to be a good teacher, or to exert much influence; and, indeed, he has himself as stiff, restless, clumsy touch, that expends half its efforts in the air. He talks bravely of études, scales, etc., but the question with regard to them is, *how they are taught*. The so-called practicing of exercises without having previously formed a sure touch, and carefully and skillfully fostering it, is not much more useful than playing pieces. But I hear him reply, with proud and learned self-consciousness, "Music, music! Classical, classical! Spirit! Expression! Bach, Beethoven, Mendelssohn!" That is just the difficulty. Look at his pupils, at his pianists! See how his children are musically stiffled, and hear his daughter sing the classical arias composed by himself! However, it is all musical! Farewell.—*Piano and Song.*

COMMENCEMENT PROGRAMMES.

Claverack College, Claverack, N. Y.

1. Rakoczy March (piano duet), Liszt; 2. Song of the Turk, Moloy; 3. Concerto, Op. 79 (piano solo), Weber; 4. Ah! si l'Amour (vocal solo), Estrella; 5. Divalys (piano solo), Benda; 6. Snow-Flakes (vocal quartette), Cottam; 7. Andante in F, No. 10 (Cotta, Ed. piano solo), Beethoven; 8. Who's at My Window (vocal solo) ? Osborne; 9. Valse Brillante (piano solo), Morszowski; 10. Light in Darkness (vocal solo), Cowen; 11. Grand Fantaisie, Op. 157 (piano solo), De Kontski; 12. Grand Harpe, Bellini.

Montgomery Female College, Christiansburg, Va.

1. Minuet et Gavotte, Saint-Saëns; 2. O Vales, With Sunlight Smiling, Mendelssohn; 3. Gavotte (two pianos, eight hands), Bach; 4. The Fortune Teller (duet) Gussu; 5. Valse de Concert, Wieniawski; 6. Flying Dutchman (Spinning Song), Wagner; 7. Concerto in G Minor, Mendelssohn; 8. Polonaise, Op. 40, No. 1, Chopin; 9. Staccato Polka, Müller; 10. Ballade, flat Chopin; 11. My Dear, Op. 12 (two pianos, eight hands); 12. Polka, Op. 13, Never Again, Chopin; 14. Slavonic Dances (two pianos, eight hands, 3 Nos.), Dvorak; 15. Invitation à la Valse (vocal solo), Weber; 16. Rigoletto Fanfaria, Last; 17. Wake, Gentle Zephyrus (chorus), Rossini.

Southwestern University, Georgetown, Texas.

1. The Heavens are Telling—from The Creation (chorus), Haydn; 2. March Triumphale (piano quartette), arranged by Berg; 3. The Sea Hath its Pearls (quartette), Piniut; 4. La Baldine Caprice, Lysberg; 5. O Haste, Crimson Morn (duet), Donizetti; 6. Invitation à la Valse (piano duet), Weber; 7. Master Peasant (duet), Weber; 8. Waltz, Op. 120 (trio), arranged by Mr. Chester; 9. The Bark is Moving, Tchaikoff; 10. Same Sonatine Galop, Ascher; 11. Down Among the Lilacs (trio), Glover; 12. Sonata in D (duet), Diabelli; 13. List, "The Wood Bird's Song (duet), Glover; 14. Zampa (trio), Herold; Recitative—Thus Sighs the Lord, Aria—But

who May Abide (bass solo), Handel; 15. Weber's Last Waltz, Op. 74, Cramer; 16. Hear me, Norma (duet), Bellini; 17. Massiniello (overture, eight hands), Auber; 18. Hallucination—from Mount of Olives (chorus), Beethoven.

Virginia Female Institute, Staunton, Va.

1. Figaro's Hochzeit (overture, two pianos), Mozart; 2. The Reapers (piano and chorus), Clappison; 3. Valse de Concert (piano solo), Wieniawski; 4. Ave Maria (vocal solo), Luzzi; 5. Invitation à la Danse (Rondo Brillante, two pianos), Weber; 6. Bird Song (trio), Taubert; 7. Allegro con brio, from third Symphony—Eroica (two pianos), Beethoven; 8. La Marguerite (vocal solo), Arditi; 9. Swedish Wedding March (two pianos), Södermann; 10. Evening Hymn (chorus), Concone; 11. Rondo Brillante (piano solo), Weber; 12. Preciosa (overture, two pianos), Weber.

Augusta Female Seminary, Staunton, Va.

1. Whirl and Twirl Chorus, Wagner; 2. Das Nachtlager von Grenada (six pianos), Krentz; 3. The Dove Waltz (vocal solo), Arditi; 4. On Wings of Song (piano solo), Heller; 5. Coronation March from The Prophet (six pianos), Meyerbeer; 6. Indian Bell Song from Lakme (vocal solo), Delibes; 7. The Huguenots (overture, six pianos), Myerbeer; 8. Brindisi Waltz (vocal duet), Beethoven; 10. Il gran giorno, from Semiramide (vocal solo), Rossini; 11. Hear our Morning Prayer, from La Vestale (semi-chorus), Spatti; 12. March from the Ruins of Athene (six pianos), Beethoven; 13. The Trout (vocal solo), Heller; 14. Never my God to Thee (vocal solo), Holden; 15. Oberon (overture, six pianos), Weber; 16. Habenze from Mignon (vocal solo), Thomas; 17. Silver Spring (piano solo), Mason; 18. My Dearest Heart (vocal solo), Sullivan; 19. The Barber of Seville (overture, six pianos), Rossini.

The Van Rensselaer Seminary, Burlington, Pa.

1. Silver Trumpets (piano duet), F. Viviani; 2. Polonaise, Op. 40, No. 1, Adur, Chopin; 3. Serenata, Op. 15, No. 1, Moszkowski; 4. Juvenile (chorus); 5. Glockenspiel, Op. 116 (piano solo), F. Spindler; 6. The Midshipman (vocal solo), Adams; 7. Sonata No. 1, D (piano duet), Mozart; 8. Broken Pitcher (vocal solo), Ponte; 9. Leaf by Leaf (vocal trio); 10. The Hammer Song (chorus), Root; 11. Marche Triomphale (for six hands), L. Gobbiarts.

Upper Iowa University, Fayette, Iowa.

1. Commencement March (piano and organ), Blessner; 2. Oh! Italia, Italia, Beloved (duet and semi-chorus); 3. King of the Storm Galop (piano duet), Blake; 4. Oberon Fantaisie (piano trio), Beyer; 5. The Violette (descriptive song), Watson; 6. Caprice Hongrois (piano duet), Ketterer; 7. Silver Trumpets March (two pianos), Dressler; 8. Hark, How Sweetly the Bells are Ringing (trio and chorus), Palmer; 9. Transcription for piano and organ; 10. Fantaisie II Trovatore, Beyer; 11. Not a Sparrow Falleft (sacred solo), Abt; 12. Christmas Bells Polka (duet, two pianos), Wyman.

Vassar College, Poughkeepsie, N. Y.

1. Pastorale (organ), Merkt; 2. Rondo brillante, Op. 62, Weber; 3. Andante from Sonata in G, Op. 14, Beethoven; 4. When the Thorn is White with Blossoms, Weber; 5. Nocturne Op. 37, No. 2, Chopin; 6. Andante and Presto from Sonata in F, Op. 2, Beethoven; 7. Where is another Sweet as my Sweet? Sullivan; 8. Teme and Variations, Schubert; 9. Album Leaf (pianoforte), H. B. Cooley; 10. Andante (pianoforte), I. L. Yates; 11. Offertorio (organ), F. A. Lester; 12. One Morning on Earth (song), H. W. Capron; 13. Auf Wiedersehen (by Liebe, transcription), S. DeP. Elmendorf; 14. Posthumus (organ), H. J. Andrus (original compositions by candidates for the diploma of the School of Music); 15. Nocturne, Op. 32, No. 1; 16. Nocturne, Op. 32, No. 4; 17. The New Year's Song; 18. The Violet (Mozart, transcription); 19. Kullak; 19. Polonaise, Op. 12, Scherzo, Op. 26; 20. Nocturne, Op. 32, No. 2, Chopin; 21. Andante in F, Beethoven; 22. Two Etudes, Henselt; 23. Sonata, C Minor (organ), Mendelssohn.

Sedalia University, Sedalia, Mo.

1. O Hail Us, Ye Free (vocal), from Hernani, Verdi; 2. Serenade March, Auber; 3. Fischerle, Lange; 4. Minuet De Mozart, Schulhoff; 5. Themes from Oratorio of Judas Maccabaeus (violin trio), Handel; 6. March Celeste, Blake; 7. The Petrel's Cry (vocal), Gilbert; 8. La Harpe Eolième (for four hands), S. Smith; 9. Rondo in C (composed in 1798), Beethoven; 10. Flowers March, Kuhlau; 11. Nocturne in F, Op. 1, Major, Blake; 12. Violin Duet (a. Allegro, b. Romance), Gericke; 13. Twilight Bells (vocal), White; 14. Sonatina, piano, with violin accompaniment), Clementi; 15. Titania, Waly; 16. The Angel's Serenade, Braga; 17. Reverie Angelique, Blake; 18. Violin Duet (a. Volkslied, b. Tyrolienne, from Wm. Tell), Rossini; 19. Spring Song, Mendelssohn; 20. Viccolo (for four hands), Blake; 21. Indian Mall, Lamotte; 22. Goodnight (piano).

Central Female College, Lexington, Mo.

1. Gypsy Girls (chorus), Bordese; 2. Overture and Oberon, Mereaux (three pianos); 3. La Fiorara, Bivigani; 4. Waltz, Op. 34, No. 1, Chopin; 5. Revel du Lion, de Kontski; 6. Mermad's Evening Song, Glover; 7. Belisario (two pianos), Goris; 8. Piano Solo (a), Norwegian Bridal Procession Passing by, Grieg; 9. Sonata, Op. 2, No. 2, Beethoven; 9. Dance in my Heart, Centeneri; 10. Carnaval de Venise, Scholten; 11. Ah non Guinge, La Sonnambula; 12. 2d Rhapsode, Liszt; 13. The Waltz, Arditi; 14. Concerto (three pianos), Coop.

Judson Female Institute, Marion, Ala.

1. Prometheus (overture), Beethoven; 2. Sleep Nobile Child (part song), Chernibini; 3. Concerto, Op. 4, Presto, Mendelssohn; 4. a. Sunshine, Grieg, b. Slumber Song, Franz, c. I'll ne'er Roam from Thee, Schumann, d. Fly away, Nightingale, Rubinstein; 5. Concerto, D Minor, Andante, Mendelssohn; 6. Polka Song, Chernibini; 7. Ray Bias (overture), Mendelssohn; 8. The Lord of the Sheep (part song), Schubert; 9. Symphony in C Major, last movement, Beethoven; 10. a. Who is Sylvia? Schubert; b. Impatience, Schubert, c. Parting, Greier; 11. Polka Boheme; 12. Flower Song, Bevignani; 13. Capriccioso, Op. 22, Mendelssohn; 14. Protect us through the Coming Night, parting song, Curschmann; 15. Valse, in A flat, Mowzowski.

Pittsburgh Female College, Pittsburgh, Pa.

Fantasia, Sonata, Mozart; The Mill, Jensen; Theme and Variations, Minor, Haydn; Octave Study, Op. 1, Kullak; Sonata, Op. 53, First movement, Beethoven; Prelude and Fugue, C Major, J. S. Bach; Arabesque, Schumann; Valse (Allemagne), Rubinstein; Sonata, Op. 14, No. 1, Beethoven; Polish Dance, Schwarzenka; Fifth Nocturne, Field; Romanza, I Love Thee (vocal solo), D. Buck.

NEW PUBLICATIONS.

AMERICAN ELITE EDITION. J. O. VON PRO-
CHAZKA, 12 E. 13th Street, New York.

New compositions of Mr. Constantin Sternberg :
1. Six Poetica Sketches, Op. 28.
2. Valse Impromptu, Op. 29.
3. First Academic Sonata, Op. 30 (three movements).
4. Sonatine, Op. 31 (three movements).
5. Minuet from Op. 32, No. 2.
6. Marche des Amazones, Op. 33, No. 1.

The last two compositions are published by Schubert & Co.

Mr. Constantin Sternberg, both as a pianist and a composer, needs no introduction from us to the American public. He has given already in America over six hundred concerts, in which he has revealed himself as a pianist of the first rank, while his intellectual attainments and social qualities have been as well known in the literary world. He holds the audience in suspense, as a critic, he is incisive, but fair, as a glance at his many interesting articles in the pages of our esteemed contemporary, *The Musical Courier*, will show. Mr. Sternberg's Op. 30 is well known, particularly the gavotte, which is as capital a specimen of that form as one can well find.

The above Poetical Sketches, Op. 28, are a beautiful series of pictures in a style which Schumann may be said to have invented, and as the composer states in the preface, are not for children's fingers, but to be played to them. A good point. They are fresh little things, exhaling the very life of childhood and its joys; "On the Swing" being very good.

No. 2. This is a charming Impromptu Valse, not too difficult, and extremely brilliant and effective.

No. 3. A good sonata for or about middle grade. Educational as it is, it has much freedom, the middle movement (gondoliers) being very pretty.

No. 4. Is also an attempt to make masters less dry for the young folks; a really clever sonatine.

No. 5. A fresh Minuet, built very well on three tones and developed in a thoroughly artistic manner.

No. 6. We had the pleasure of hearing Mr. Sternberg play this brilliant composition, which would sound much better if instrumented, as it is full of color and almost too large for the piano. Some of the harmonies are very original, though the general character of the march might be termed popular. It is sure to become so at all events.

PIANO CLASSICS BY THE BEST COMPOSERS, Published by OLIVER DITSON & Co., Boston, Mass. Price, \$1.00,

There are plenty of collections of what is called Bound Music in the market. It has been, in former days, almost impossible to allow a sufficient number of the piano top, until the pins seemed to be sufficient for a book. Then it was taken to the binders, soon resounding in the shape of a rather bulky volume, with handsome covers, and interior pages perhaps a little worn

at the edges. Such a book usually represented about ten dollars of outlay.

We do things better, now. The clerks of a large music dealer bring together a number of the best piano pieces, and print them in the way they know to be most suitable and popular. These songs or pieces are revised, set in type (at quite a large expense to the publisher), printed on paper much thinner than sheet music paper, and bound into a book containing, probably, more than the ten dollars book above described, but costing not more than a fifth of that sum, while it is lighter and more convenient to handle.

Most of the books we made very properly contain easy and popular music. It is generally good music, and is very salable; but it is not quite up to the standard of taste of refined musicians.

Now, PIANO CLASSICS is really classical in the character of the compositions, and is such a book as will permanently please persons of refined taste.

The music is of medium difficulty.

SONG GREETING. For High Schools. By L. O. EMERSON. Same Publishers.

The best of books wear out in time, and there must be, at the present moment, very many of the High Schools that are getting tired of the music pages so familiar to them, and really need a new collection.

Mr. L. O. Emerson comes promptly to the rescue with his new book, and no one is more competent to provide a good one.

"Song Greeting" has 160 octavo pages, of which the first 25 pages are filled with smooth, musical, and useful Solfeggios for voice culture, and the rest with 82 fine four-part songs. The four-part arrangement, will be found very convenient, as schools, according to ability or taste, may sing one, two, three, or four parts, while the accompaniment will play all parts, and thus supply any part of the harmony that may be lacking in the voices.

No "elements" are included in "Song Greeting," as teachers are supposed to know all about them, and the space is more profitably occupied with music.

Of course, this High School book is intended for not only High Schools, but Seminaries, Academies, etc.

COLLEGE SONGS OF THE AMERICAN COLLEGES. By H. R. WAITE. Same Publishers.

A handy collection of useful school songs. The American college songs are well known through their public performances by the Princeton Glee and other college organizations.

REVIEW OF NEW MUSIC published by O. DITSON & Co., Boston, Mass.

"Alpine Hunter's March," by M. T. Mullin. A fairly good march, not too difficult.

Gavotte, "My Own," by E. N. Catlin. It is hard to write an original gavotte any more, and this composition proves forcibly this fact.

"Maid Margaret," set by Glaucon. A clever song in 8/8 measure, sure to be taken.

"Only to See The Day" song and chorus by Collier, Co. The number of songs commencing with the eternal "only" is still increasing. Good for a minstrel show; has the inevitable chorus.

"Hand and Heart," by Moir. Both words and music painfully pathetic.

"The Old Cuckoo Clock that Hangs upon the Wall," by J. W. Wheeler. In the same category as "Grandfather's Clock," "Old Arm Chair," "My Father's Dinner-Pail," and a host of other songs relating to household relics, through which the ingenuity of some composers, have become musical as well as useful pieces of furniture.

"May Margaret," by Theophile Marziale. Marziale has very fully reproduced the spirit of the old English ballad form.

"Sailing," by Marks. This is an arrangement for guitar of the popular song.

"Maid of the Mill," by Stephen Adams. By the well-known composer of "Nancy Lee."

"Open Thy Lattice, Love," serenade, by Edgar B. Smith. A commonplace song and chorus.

"A Morning" serenade, by Louis Meyer. A clever little song for middle voice, after an old Minnelied of the fifteenth century. It is dedicated to the well-known composer, Mr. W. W. Gilchrist. Published by F. A. Noette & Co.

"Night Song," by J. B. Campbell. Buffalo: DENTON & COTTIER. A fairly effective song; fair accompaniment.

"No Black for Me," song, by Edgar H. Sherwood. "The Old Polka," by A. L. Taylor, by the same composer. Rochester: Gimmo & Storck. This is believed to be the popular order of composition, and can also be utilized as a chorus. The polonaise is florid and brilliant, and not very easy; excellent practice in it for wrist and fingers.

NEWS OF THE MONTH.

At last the season is at an end. With the close of the Authors' Convention in New York, July 1st, the musically prolific year will have finished. Now will commence open air music with the usual beer-mug accompaniment. Fortunately there is a growing taste for *good*, open air music, and after some years of fruitless experimenting on the part of Americans, that they might as well be enjoying themselves, as to stay at home stowing slowly, Coney Island without Gilmore's Band and Ley would be like Hamlet with Hamlet left out. I remember well the vain endeavor that was made to attract people to Theodore Thomas' open air concerts at the old Forest Mansion in this city. It was a failure, people were not attracted to the pleasures of listening to such an orchestra. Now we have changed, as a glance at the daily announcement columns will tell. Many of the chief inducements offered, and now one may hear either Gilmore's orchestra at Belmont, or good bands at all of our principal resorts. Now and then some soloist, tempted by the good salary, makes his appearance, for instance, Remenyi, at the Mannerchor Garden, some years ago. It goes to show how old prejudices have vanished, and many Americans drink beer and listen to a symphony with the same satisfaction as our cousins, the Germans.

Theodore Thomas, this year when he comes back from his Western trip with its cowboy episode, will begin the summer season, July 6th, in Chicago, in the large Battery D Army Building, and will play every evening for five weeks. We envy our Chicago neighbors such a treat, particularly as the orchestra is to be the full complement.

I suppose all the teachers in the country are busy with their commendments, recitals, etc., when they have finished, oh how glad they will be to pack up their gripsacks, lock their pianos, and hire them to the New York Convention, there to fight over the battles of the year, prepare for the coming campaign, and to enjoy themselves generally.

It must have been an interesting event for musical leaders in this country to meet Dvorak and Moszkowski in the two ways in which it was to pronounce the names of the composers of our childhood than those of these latter days. I have already spoken of the success of Dvorak's symphony in D Minor, and his piano-forte concert played by Rummel. Moszkowski led himself his "Joan of Arc" symphonic form, and made a great impression. Sternberg, the Russian pianist of New York, tells me that although Moszkowski is by birth a Pole, yet he cannot speak a word of that language, and at a recent triumphant demonstration made on his arrival at Warsaw, he was unable to answer to his name, and was given a good Berlin German.

Mr. Eugene D'Albert is absent in Coburg, hard at work upon a symphony in E flat.

Richter's orchestra is playing in London, but is being severely criticized on account of his having made so many changes for economy's sake, so they say. At all events, the band is not playing so faultlessly as usual. I notice, however, a general tendency on the part of the newspapers to be more German than is German, and a general demand for English music and musicians which is to say the least natural. Some day America may do the same thing, but I fancy it is far distant, for we can hardly be said to claim musical culture enough to dispense with cosmopolitan aid.

Patti is in Wales, and Nilsson has just won a grand success in Paris, where she is apparently renewing her youth, the Parisians going wild over her.

A musical writer, named Louis Pagniere, has had the courage to publish a book, well written, too, on the evil influence of the piano on musical art. *THE ETUDE* will contain translations from the work during the coming season. There is no doubt some of his arguments are well put, as we certainly have many piano players who are not good musicians.

The piano is still the most popular instrument in the world, and the spirit of age is really away from it. What with numerous experiments in tone, sustainers, steel rods, and tuning forks as substitutes for wire, not to speak of the legion of technical machines for doing away with piano practice. The poor abused instrument will soon be off the past, especially as police regulations are interfering with piano practice in Germany.

Sir Julius Benedict, lately deceased, was in many ways a remarkable man, of boundless energy. He had a remarkable life, and even when he was old he lost his life in his interests, in arising too soon to make preparations for a concert. His compositions are numerous, a very excellent piano-forte concert first played by Arabella Goddard being among some of his best things. Born in 1804, his memories extend back to Goethe, Beethoven, Weber, Hummel, and Mendelssohn, the two latter he knew intimately. Altogether he was an interesting and fine man and a fine musician, and he will be greatly missed by all. His Hiller, old and robust, and Sir Julius' son, Benedict, the two most musical landmarks, and like Lister who begins to stand alone, were links with the past, with all its bright memories and great names. Lister, however, holds out bravely. He is now in Weimar, where he is holding his usual court of admiring and talented pupils. From a

recent letter I see that he is ageing fast, and the tremendous vigor which has hitherto characterized this wonderful old man is abiding away. His playing still retains much of the old fire, and the interest in his art is as unabated as ever. He is surrounded by an unusually brilliant class this season. Elsewhere in this issue will be found an interesting account of his present activity.

A recent summary of some living pianists says: Liszt plays as he looks, masterful; Rubinstein, passionate; von Bülow, imperious, intellectual; Scharwenka, fiery; D'Albert, untamed; Essipoff, refined; Grieg, clever; Brahms, scientific; Reinecke, precise, of the old school; Brüll, delicate; and Clara Schumann, the most satisfactory and noble of all.

Anton Rubinstein will spend his summer at Peterhof, Von Bülow at Frankfurt. Von Bülow's composition is in Russia with great success. We are glad to see that despite the immense legacy left her by the Baron Steiglitz, Sophie Menter does not leave the profession she so adorns, and will resume her duties in St. Petersburg next fall.

Two new stars in the pianistic world, the sisters Ferrari, have made a hit in Milan by their fine playing.

Another Italian pianist, Busoni by name, has been invited to play at the Gewandhaus in Leipzig, an honor not often accorded to foreigners.

Miss Marie Heinricher, who created such a pleasing impression in New York, a young and intelligent pianist, has made quite a success in London.

At home there is not much to chronicle. The summer classes are beginning to be held. Mr. Sternberg and Mr. Riesberg being at Erie, Pa. Helen Hopkins has not gone to Scotland, but is spending the summer at Woodstock, Vt. Dr. Louis Mass is going to pass the vacation in Europe concertizing. Miss Helen Dudley Campbell was one of the soloists with Thomas' orchestra at the recent festival held in Indianapolis. Miss Nelly Stevens, just from Berlin, where she studied with the best masters, has created a desire to teach again in our Western cities. Mr. Alexander Lippman, the well-known New York pianist, gave an interesting recital recently in Newark. It was made up of works of modern composers. Mr. Frederick Archer, the organist, surprised the New York people, who did not know of his fine piano playing, with an excellent programme, in which he proved by his variety of style, technique, and interpretation that a good organist could also be a good pianist. Mr. Archer played the C sharp Sonata of Beethoven in a masterly manner, and, in fact, through the whole programme displayed qualities as a pianist that ranks him very high.

The Musical Fund Society of this city has completed arrangements for the formation of a choral school for the training of boys and girls. The hall on Locust Street will be fitted up with accommodations for three thousand voices. This is an excellent idea, and we trust it will prove an encouraging success.

Questions and Answers.

[Questions pertaining to the study of the Piano-forte will receive attention and answers appear, usually, in the following month. The writer's name must accompany letter to insure an answer.]

QUES.—Will you please answer these questions in THE ETUDE: Give me some abbreviation in reading printed music. When sharps or flats occur to say the note and sharp or flat takes too long, and I cannot read the music quickly as I might if I had some abbreviation.—G. T. C.

ANS.—Do not quite comprehend your question. If your teacher requires of you that every note, with its sharp or flat, be uttered before playing, we know of no abbreviation, but question the value of such procedure, except with the very youngest beginner. If you desire an abbreviation of our present system of notation again, there is no help for you except it be a thorough knowledge of harmony.

QUES.—In the June issue of THE ETUDE, in answer to N. N.'s question "How many forms of the minor scale are there?" The answer is two. I have been taught three forms, the Harmonic, played half tone between 2 and 3, 5 and 6, 7 and 8, ascending; descending the same. The Melodic, half tone between 2 and 3, 7 and 8 ascending; descending, between 2 and 3, 5 and 6, 7 and 8. The Diatonic, half tone between 2 and 3, 7 and 8, ascending; descending, between 2 and 3, 5 and 6. Please inform me if these are right, and which should be taught to pupils beginning, and oblige a new and interested reader.—F. D.

ANS.—There are three combinations, but only two distinct minor scales. One of the forms, you will observe, has a distinct accent, but is formed from the ascending of one and the descending of another. There are other combinations possible, but these are only used for technical practice, and have no theoretical value.

Your classifications differ from any other we have found. What you call "the Melodic" is usually known as the mixed, and the "Diatonic" in your classification as the melodic. The Harmonic scale should be taught first.

QUES.—Is there any history connected with the piece "Farewell to the Piano," by Beethoven?

ANS.—We believe this piece to be spurious. If its history were known, some artful music publisher would doubtless be responsible for the "composition" and its sentimental title. Beethoven would have celebrated his final piano piece in keeping with the rest of his works, and not by such an insignificant thing as this. There is no mention of any such work in the catalogue of his complete works.

There is also a second title given the piece. It is stated that it is "His last composition." What nonsense! Beethoven was dead about fifteen years before he died, and did not then play piano, and his last composition is known to be a string quartette.

There are many such unauthorized pieces extant. There is one similar to this which is entitled "Weber's Last Idea," which is not Weber's at all, but Reissiger's, his friend.

QUES.—Two stories of Haydn's Farewell Symphony are given. One that Prince Esterhazy determined to reduce his expenses by dismissing his orchestra, who were very unwilling to go. Haydn composed his Farewell Symphony for the occasion of their last appearance, and when the Prince saw the musicians, one by one, cease playing and depart, he saw the meaning of the symphony and retained the players. The other is that the orchestra, detained so long at Esterhazy, away from their families, determined to go to Haydn to have him intercede with the Prince. Haydn announced shortly that a new symphony by Haydn would be performed that night for the first time. All the pieces was as usual until the middle of the finale, when the musicians, two at a time, blew out their candles and departed, until only the favorite violinist and Haydn were left, when the Prince told them they should go to their homes next day if they wished. Which is the true account?—M. S.

ANS.—The latter.

TOO MUCH INDEPENDENCE.

THE fortunate possessor of recognized talent too often presumes upon his position, to the extent of indulging in rudeness toward his apparent inferiors. A well-known music teacher, whose lessons are in constant demand, thus takes advantage of the prestige given by his ability, and so unmercifully bids his pupils that they tremble at beginning a lesson, and are in quite a serious state of excitement in its close. He, it is probable, never received the deserved rebuff accorded to a feminine orgre in the same profession.

This woman—let her be Fräulein L.—was an excellent teacher. She numbered her pupils by the score, and could not possibly receive all applicants for her services. As her prosperity grew, her brusqueness increased, so that she was only tolerated by parents and pupils as a necessary evil.

One day, a lady called to discuss with her the advisability of giving her daughter an advanced course in music. Mrs. M. is both courteous and serene; her behaviour is a product of true Christian kindness, filtered through a knowledge of social observances.

"I have called, Fräulein L.—," she began, as the latter had called the former, "to ask your advice in regard to placing my daughter."

"Very well, send the girl to me and I'll try her voice," said Fräulein L.—, who had remained standing before her visitor.

"But I wish first to—"

"I can't stop to talk. Send her along, and I'll see what can be done with her."

"I will only detain you—"

"You won't detain me at all, for I shan't stay. My time is money. Send the girl at ten to-morrow."

By this time the visitor realized that Fräulein L.—was not the sort of teacher she wished to engage, and she despatched that, come what would, she would finish sentence. "I particularly wish to place my daughter," she began.

"You know my name and my terms. If you don't, there's my card. Send the girl along."

"I particularly wish to place my daughter"—repeated Mrs. M.—, with unblushing severity.

"I've just time for one more pupil, and I can't keep the chance. To-morrow at ten."

"I particularly wish to place my daughter"— By this time, Fräulein was arrested by something familiar in the sound of the words. She paled. This was Mrs. M.—'s chance, "not only with some who has a knowledge of music, but who is also well-bred. You are not that person. Good morning, Fräulein L.—"

The Wisdom of Many.

One may profit even from artists of the third or fourth rank. Strauss and Lanner are models in the narrow sphere of their musical compositions.—R. SCHUMANN.

Before the artist can hope to harvest sweet fruits, he must pass many a day of bitter experience.—MORITZ HAUPTMANN.

Natural gift may produce a poet, but it does not make a musician. The highest perfection is reached only by untiring practice and almost ceaseless work.—F. BRENDEL.

In matters of art, critical comparisons are unjust. All that is good and beautiful in itself deserves praise and admiration.—FERDINAND HILLER.

When a great orator in Athens received the wild applause of the audience, he turned to a friend, remarking, "Is it possible that I said something foolish?"—H. NEY.

If you find that you are not understood and appreciated by all, take consolation from the fact that he who tries to please all is on a dangerous undertaking, and is showing signs of weakness.—F. V. SCHILLER.

It becomes an artist to respect the prominent representatives of his own art, and to pay homage to their superiority. Let him not vainly try to blow out the big flame, in order that the light of his tailow candle may shine brighter.—FELIX MENDELSSOHN BARTHOLDY.

One endowed with talent, and yet unable to rise above mediocrity, should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could, and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success.—MENDELSSOHN.

"On the other side of the mountain there are also people living." This German aphorism is well worth to be understood by those artists who are so prone to adopt the selfish motto of Louis XIV., "I am the State." Be modest! You haven't invented or discovered anything which others before you have not also done; but even if you were a genius and an original, do not forget that you owe those rare gifts to Him, who endows others equally besides yourself.—R. SCHUMANN.

When music made herself independent from her sister arts by the rapid strides for improvement, she could no longer remain within the narrow path of nationality. While yet in her infancy she showed the characteristic traits of the nations among whom she was cultivated. In the *Lied* (song)—that is, when the harmony is wedded to poetry—then alone the national individuality may be preserved, and only in this sense may we speak of German, Italian, or Oriental music.—BAMBERG.

The following incident in the career of the operatic singer, Madame Schroeder-Devrient, may serve as an illustration to show how a great work of art can inspire a great genius: Gluck, the composer of the two operas, "Iphigenia in Aulis" and "Iphigenia in Tauris," advised the greatest exponent of his operas, Madame Schroeder, to study antique sculpture in the museums. She afterwards asserted that she owed the immense success in personating Clytemnestra grieving over her lost child, Iphigenia, to the study of the wonderful ancient statue of Niobe, in whose features the deepest despair and grief of a mother bereft of her children were so indelibly expressed, as to enable her to render henceforth Gluck's masterpiece in the spirit and the conception of the master.—EMIL NAUMAN.

TEACHERS' DEPARTMENT.

(Continued from page 148.)

Young people from their very nature have very little constancy; to force them would be to give them pain, and cause them to offer some resistance. And woe be to the teacher when his instruction becomes a torture. Many teachers think that to proceed profoundly they must adhere to one lesson until it is thoroughly drilled into the scholar; while under certain circumstances nothing can be more unreasonable or fatal, or more certain to create bad feeling and disgust. If the pupil understands what has been taught, it is quite sufficient; the details will come in another time. If the exertion of the faculties of our scholars is overworked, and they become listless and fatigued, everything beneficial is lost. There may be cases where even weariness makes its appearance before the pupil has really understood the matter in hand; in such cases we must proceed at once to something new. This will excite a new interest, and there will be abundant opportunity to return to the former lesson, and make up for the deficiencies; then something will be really gained by the change. Every intellectual activity becomes quickened and more permanent the more it is varied; the same may be said of the desire to learn. What, for example, is gained by insisting upon a pupil playing the same exercise over and over again for half an hour, because he did it incorrectly the first or second time? Can we by such a course cause him to succeed at once? Certainly not. He will only feel disgusted and annoyed, which will make the matter worse instead of better. This example holds good in most cases: "Never attempt to teach too much at one time," not in quantity (for most children like to have their minds filled with quantity,) but in quality. Let us not, therefore, carry our instruction so far as to tire the pupil, — remembering always that a lively variety imparts new energy, and often induces the pupil to exclaim at the end of the lesson, "What, over already?" Then we shall be satisfied that he has learned more in that one hour than in ten or twenty of dry repetitions, or the harping upon one string.

CLIMAXES.

"Who was that gentleman with whom you were so intimate last night at the concert?" asked one Austin lady of another.

"He is a four-handed acquaintance of mine. We play duets together on the piano."

Rossini used to get the best of those who wished to talk him to death. He had only one chair in his reception room, and the boses were ashamed to occupy that too long, and keep others standing; good idea.

At an organ concert in the Music Hall the audience was once amused to hear a bit of conversation that was not intended to be public. The organ pealed through the hall with every stop out, and, just as it sometimes will, indulged in a remarkably piano passage, and in the unexpected stillness an old lady was heard to remark aloud, "We always tries 'em in butter."

Cherubini had an adopted daughter to whom, when she married, he gave the best Erard piano he could at those times obtain. To a gentleman who remarked that the piano would be of very small personal use to the young bride, since she could not play, he replied, "My dear sir, I mean to dine there frequently, and do you think I would have given her a piano if I did not know that she cannot play?"

A lady in Bedford, who lived near a church, was sitting by the window listening to the crickets which were faintly chirping, the music from the choir rehearsal being faintly audible, when a gentleman dropped in familiarly, who had just passed the church, and had the music full in his mind. "What a noise they are making to-night," said he. "Yes," said the lady, "and it is said they do it with their hind legs."

"Yes, I do not deny that he gives some money away in charity, but he takes care that everyone shall be aware of the fact; now, as the proverb says, the right hand should not know what is done by the left."

"Oh! that is a stupid proverb, the invention of a pianist who could not play properly."

HINTS AND SUGGESTIONS.

FROM THE GERMAN FOR THE ETUDE BY A. J. G.

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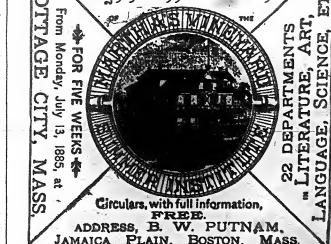
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